

CINDERELLA: AFTER THE FAIRY TALE

NOTES/THOUGHTS/QUESTIONS/SUGGESTIONS

p1 = A RAVEN perches on roof = on a roof (this made me laugh that this error occurred on line 4 of page one)

p1 = JEANETTE (21) = I think her intro needs some physical appearance attributes (as the Scripnotes guys say: hair, make-up, wardrobe)

p2 = MADAME ELOISE POISSON (40'S) + ADA and ABIGAIL (twin daughters)

p2 = would such an invitation be mixed in with regular mail? wouldn't it be delivered special? I guess if it's for the public, then a general invitation would do - but aren't they also living in a luxury townhome?

I feel like the arrival of this significant invite would be a bit grander - whether by delivery or by reception of the inhabitants.

p2 = "I'm almost finished with the one you have on." = I think this reply here isn't very revealing of the type of character Jeanette (J) is/will be - and an important moment for such info. To show her place in this dynamic, and how she maneuvers within it. As it is, I'm not feeling it.

p3 = "I'm not your slave." = This piece of dialogue I equate with the previous one. It feels like a forced phrase for establishing audience understanding of dynamic. However, this dynamic would've played itself out multiple times in the history of these characters already.

So it feels a bit out of place within these relationships. I believe you can still express this sentiment, but more subtly while maintaining force. Just gotta find that balance.

p3 = liked the simple singer comparisons as she makes her way through the

market

p3 = HOODED WOMAN/MADELEINE = I'm of the belief to keep mysterious characters mysterious until you have to reveal who they are.

p3 = I feel like (J) should push back here a little against Hooded Woman - still carrying the frustration a bit from the step sisters (which isn't made clear to me what everyone's relation is in the house).

Maybe have her retort "I haven't the time." - then a plea from the woman again, and then she acquiesces because she's a good chick.

p3 = Really feel you need another line or two highlighting the jewelry - Especially to highlight the two specific pieces (necklace and brooch)

p3-4 = we went from a display of necklaces and brooches to her wearing A necklace and A brooch and the display window being empty (when we first see the display, we see multiple necklaces and brooches = unclear)

p4 = MADELEINE (40) = still not sure why you gave away the fact she's the hooded woman. Did you assume we would make the connection right away and called it out, or did you think you needed to make it clear who the characters were?

**I feel MADELEINE'S (M) dialogue delivery is too matter-of-fact all the time - could be a character choice, and if so, I don't feel it enhanced the read.

p5 = dead Madame Toupin - I think I liked this reveal, but after reading the whole thing, not sure it's necessary - almost want to suggest that (M) has worked there for a while to build up this relationship with (J)

**So even by this page, I'm already wondering: When is the ball? They got the invitation in the mail today, but nobody said when it is. Is it in hours, days, weeks? What's the timeframe here? What kind of pressure is J under?

p6 = CYRANO (cat = age unknown - kidding)

p6 = I think the actual words on the invitation could use some fancying up. To sound more elite and provocative. Especially to aid in TONE and AUTHENTICITY for your setting.

Also, while J is an inferior class, she's obviously educated. No problems reading the directions from M or the invitation.

**I really do feel that even if the delivery of the invitation doesn't come with a bit of spectacle, you should still have one of the girls receiving the mail and showing pure joy of where the letter is from and what it could mean. To create some buzz - especially buzz that will alienate J and feed us a little regarding her wants/desires and being reduced to subhuman.

p7 = Is she plucking hairs that are literally coming out of their backs, or plucking hairs from the backs of their heads?

p7 = finishing her dress = Did she make 3 dresses? 2 dresses and then used magic for her dress? Magic for all dresses? I'm confused here.

p8 = class/rank issues brought up by Ada - which again brings me back to the invitation and what I feel that moment could better highlight.

p8 = the girls really attack J without fear of ruining their own dresses? I like this choice to tear up what J created for herself, but to do it at the risk of compromising what they look like after getting ready - I feel like one of them would just toss some stuff on her to soil her - again, I like them attacking her dress with scissors...

p9 = Why does Ada call J Cinderella? (this is something that confuses me throughout)

p9 = I was surprised that there was no actual reaction of any kind from Madame Poisson here. I realize her non reaction is her action, but I think something small, restrained would be apt here.

p9 = I don't understand the flower plucking

p10 = I think J's father is Ebenezer Scrooge ;)

p10 = "You're not mother." = is that meant to be typed that way? She's not saying "You're not MY mother." She's saying..."You're not mother."? I found this to be jarring and not consistent with J so far - or a bit overly dramatic - no matter which phrase is correct. But I also get what it setting up in the exchange to follow - which for me, was quite a bit of forced exposition (and after reading, not really sure it's even necessary - except to set the stage for J and her place in life/society/emotionally)

This was a spot that got me really confused about how everyone is related to one another and this info didn't really clear it up for me.

And regarding the exchange itself, I don't dislike it so much of how it's delivered, which I feel could still be done better, but it truly doesn't feel like HOW the character of J would behave here - but I also feel that's more in line with the observation that I don't feel her character is well defined up to this point.

p10 = Based on the pages thus far, we don't even know that J wants to go to the ball and/or why. We were shown her looking a display case and were given a line in her conversation with M, but up until she made the dress and had a plea with Poisson, no idea she wanted anything in life, or in this particular story.

If she wanted this so badly, I feel she would've had some expression/emotion when the invitation arrived (excitement/hope) and then let down when the reality of her situation sets in. Didn't happen.

And if she were one to not show these vulnerabilities amongst the others, then I'd expect we'd get them privately, which I don't feel we do either. It is possible I missed it.

p12 = M is not convincing enough in this scene, in my opinion. If J is going to

agree without demanding the specifics, I feel it's necessary for character actions to do the heavy lifting of making this possible - of overwhelming her with the life she could have versus the one she does have (and this is done by setting up her true wishes/desires in previous scenes)

And for this moment to work for me, I'd think that M would have to complete the dress magic FIRST, to prove what she can do for J, then J would agree and then the rest happens to complete the outfit.

p16 = no reaction by Ada or Abigail regarding J or did they not realize it's J? (this is where I was an idiot while reading - in the script you have M give J the stuff, like the mask, but you never mention that she puts it on. Then we transition to other people showing up wearing masks, and then we get J being inside and meeting Beatrix - but since I never read about her putting on the mask, I never knew she was wearing it - I probably should've assumed, but I didn't)

p17 = ...outside dancing ring = outside the dancing ring?

p17 = J has on a mask? (see...I told you - btw, I'm typing up the notes as I wrote them when I read - so as I'm typing them, you get commentary about some notes because now I understand after having read the whole thing)

**I also didn't think she was wearing the mask because she darted away from Ada and Abigail so quickly.

p22 = I don't buy her kissing him

p23 = Midnight already? There was no set up for this. We don't know what time she arrived. We don't even know what her goal was when she got there. Fall in love? Get whisked away? Sugar daddy at minimum? So we don't what she wants to accomplish while she's there, her actions don't indicate that either, other than not being discovered by her sisters, and then BOOM, it's midnight. You could've used the tension of the literal ticking clock, but it didn't happen. And thank god she happened to luck into

the King and win him over... :)

p24 = so everything changes back but the shoes? I guess that was a plot hole in the fairy tale as well?

And the twins had their eyes pecked out? Yikes. That escalated quickly.

p30 = So Beatrix just blurts out the pregnancy? Which also wasn't really set up either.

p37 = this animosity between Beatrix and J feels unearned

p41 = I feel like this story is missing declarations - pointers of where things are going, or intending to go - like with the planned burning of M, it's all of a sudden a thing.

And in the bigger picture, by this page, I don't know the goal/intention of this story.

p44 = time jump of one month

p46 = J's not most women because she wants to spend time in the kitchen cooking = lol

p53 = and out of nowhere --> fucks Fiona -- that was a random F word

p57 = I feel the TONE is off in this tale. Not really sure which impact you are wanting to have on your audience. Sometimes the jokes seem out of place (not unfunny, just out of place for the overall)

p65 = the rumor that J has bewitched the King = I like that.

p76 = liked that the Cardinal had M's grimoire

p91 = liked Ada pretending to be Abigail

p99 = Why's Jeanette sorry? Those were some triflin' bitches and they got exactly what they deserved. She shouldn't be sorry about not helping.

SUMMARY:

As you can tell by my notes, I just wasn't feeling this one. I like your writing and how you write. I love how you put sentences together and especially descriptions for your scenes and actions. Since I have read another script of yours, CRATCHIT, I feel like this script is an early one for you. I liked many things about CRATCHIT, even though I picked on it a lot as well.

The biggest issue for me here was: storytelling.

This came across more as this happened and then this happened for me. I think this type of story/concept as you have it is what is causing that. The logline lays out that essentially this is a story where the goal is to break the contract between her and the witch. However, this isn't the actual goal until much later in the script. So, structurally, it's askew. Because, what's Jeanette's actual goal/story up until she has to actively push back against the witch?

As I process how to approach the issues I noted, I've realized that there are a few things not working on a few levels. Because of that, it's hard to really give the type of feedback that I think could push this thing forward into the next draft, or elevate what you've got here already.

I absolutely hate giving that note, but I think it's true. I sure as hell hope that I'm dead wrong and you've gotten notes/feedback from somewhere else that discredits these notes I've given you entirely.

If not, I think some work needs to be done on what story it is you're really trying to tell, for what purpose/intention, and what kind of impact would you like it to have.

Based on the title, I was excited to read this project. I was thinking "An after the fairy tale take on Cinderella? This could be really cool." - But the story starts basically at the same place as the original (I can't state that as fact -

mostly it's based on what I think I remember about the story). And you did put your unique twist on things...they just didn't land for me. Even as I type this, I don't know if having J be a witch as well helps this, hurts this, or it breaks even.

Thank you for sharing this with me and I hope I'm wrong in many ways for your benefit.